

Early-Week Bills at Capital's Movie Houses

METROPOLITAN.

With its seat-covers and summer orchestra hangings relegated to the limbo of forgotten things, and presenting a thoroughly "dressed up" appearance in new velours of a rich shade of turquoise blue, Crandall's Metropolitan Theater yesterday gave Washington its first glimpse of a new form of photodramatic entertainment. The week's feature, "Rough Riding Romance," affords Tom Mix repeated opportunity to reveal the innate daredevilry of a nature that must be as devoid of fear as a billiard ball is of hair.

The story which the picture visualizes concerns the adventures of a nouveau riche cowpuncher who learns of romance from the child philosopher of Cow Hollow, who has gleaned from a volume of Anderson's Fairy Tales that every prince will find his princess if he "does the right thing and thinks right thoughts" on his way through life. Phineas Dobbs considers this "love stuff all rolled up" sure bunk. And just then he desires a beautiful maiden in distress. For the remainder of the picture, Phineas is engaged in the high-speed and colorful pastime of rescuing the Princess—who really proves to be one from the Balkans—from a band of plotters intent on forcing her from the throne.

Tom Mix and Juanita Hansen are perfectly cast in the two leading roles. The bill is completed by "Dabbling in Society," a remarkable short-reel comedy, the news reel and orchestral accompaniment, varied by excellent rendition of Dvorak's "Carneval."

KNICKERBOCKER.

A new wrinkle in pictorial farce was introduced to capacity audiences at Crandall's Knickerbocker Theater yesterday during the action of the newest Sunshine comedy, "Dabbling in Society," shown as the secondary feature of a bill of many unique qualities. Seldom is wind made a laughable element in the lighter forms of drama—probably because wind is difficult to photograph. Nevertheless, in "Dabbling in Society," one of the most realistic wind storms ever seen rages through the most amusing moments of the picture. No such cyclone ever was produced by nature, and it is not in the least clear how it was produced by artificial means. The wind drives pedestrians, blows doors off

hinges, and in many other ways adds to the laughable discomfiture of the central characters in a nonsensical story. The chief feature of the bill arranged for yesterday and today is "Rough Riding Romance," starring Tom Mix, a complete review of which will be found in connection with the Metropolitan Theater.

PALACE.

Wallace Reid has sprung a genuine romantic comedy sensation at Loew's Palace this week in "The Lottery Man," an adaptation of Rida Johnson Young's splendid success, which had its first showing at the Palace yesterday. The story itself is enthralling in its romance and positively riotous in its comedy.

Rida Johnson Young's story is the story of the youth who thus contracted to marry the winner in a marriage lottery. Just before the lottery begins, he meets a girl of his dreams and capitulates utterly. It is too late, however, to stop the lottery, and rather than back down on his word, he goes through his part. Then follows some fifty minutes of the finest, sheer comedy and the keenest and most delightful romance we've seen on celluloid in 10, these many months. He is won by a human skeleton named Lis just when his cup of woe runneth over, the winner is denounced as a thief and the real winner—a servant girl—stands forth. She is in love with the butler and agrees to withdraw her matrimonial claim for half of the receipts of the lottery which has totaled a neat \$300,000. Of course, the way of true love is delightfully cleared and the bud of a romance that was almost snipped by the lottery, flowers swiftly into bloom.

Director Gannon, of the Palace Symphony Orchestra, contributes Tobani's "Creme de la Creme" as the symphonic overture of the program. A Mack Sennett comedy called, "Back to the Kitchen" extracts the rest of the audience's mirth and the Photoplay Magazine Screen supplement and the Pathe news view round out a program that is not short of splendid.

STRAND.

From Maurice Tourneur we have come to expect something spectacularly different from the ordinary run of motion pictures. Such as "The White Heather" and "Sporting

Life" demonstrated his peculiar genius in transferring to the screen the thrilling action of the best of Drury Lane melodramas. He has done a similar work with "The Life Line," his latest Paramount-Artcraft picture, which opened a week's run at Moore's Strand Theater yesterday. The story was adapted from the famous English stage production, "The Romany Rye," by George R. Sims.

Mr. Tourneur has given us at the very outset a dashing picture of an old-time English hunt, with scores of brilliantly clad lords and ladies following the hounds. It is but what the appetite for what is to come. The romantic figure of Jack Hearn, the Romany Rye, leader of the nomadic gypsy band, played by Jack Holt, chief bad man, his people, his trip abroad. Phillip Royston, master of Cragnest Manor, nearby, has been struck by the beauty of Laura, a gypsy maiden. He invites her to visit him at night and Jack comes also, without invitation. We learn with a thrill that Jack is Royston's half brother and the rightful owner of Cragnest.

The Bible containing the evidence to establish this claim passes out of Royston's possession into that of Joe Heckett, keeper of a bird store and chief of the sick Jack meets Ruth Heckett, Joe's ward, and comes to London to see her. While they are at the theater a fire breaks out. Again Mr. Tourneur has risen to the occasion. He has pictured the panic of the crowd, the ravishing onset of the fire, and the heroic rescue of the girl by Jack in unforgettable scenes. Determined to make Ruth, now his bride, mistress of Cragnest, Jack and she board ship, the Bible in his possession. Jack is called to shore just as the ship is about to sail. He is thrust in the employ of Royston, and after being drugged is thrown into the river to drown. The staging of his rescue by the London harbor police is shown in a remarkable detail. The ship sails with Ruth on board, before reaching Southampton is caught in a terrific storm and wrecked. The ship's crew, through the water pouring into the vessel, through the cabins and spacious assembly halls, the frantic struggles of hundreds of people to escape and the attendant rescue by means of breeches-buoys and lifeboats is undoubtedly one of the greatest pieces of photodramatic setting and spectacular action Mr. Tourneur has ever presented. Ruth is rescued by her husband, the claim to the estate is substantiated, and the pair eventually come into their own.

GARDEN.

The unusual in anything is bound to attract all of us, and never so much so as when presented in the line of entertainment which was the case at Moore's Garden Theater yesterday where "Back to God's Country," the photodramatic version of James Oliver Curwood's celebrated and widely read stories of animal life under the title of "Wapi, the Walrus," are visualized, made to live and breathe, to the evident enthusiastic approval of capacity houses. This is the second week of showing, and judging from yesterday's attendance public interest in this most unique production is still high.

The story depicted is avowedly a romantic melodrama, replete with tense, thrilling scenes and situations, many of the pictures we see admittedly depend on such situations and stories to put them across; in the case of "Back to God's Country," however, the locale of the story, together with the cast—if one can term it such—provided, is so different from anything that has gone before that one is almost tempted to state an entirely new field has been opened for the presenting of pictures the chief appeal of which may be expressed in the word—novelty.

The orchestration arranged for the main attraction is worthy of attention, as it adds much to the picture. Short features, together with overture by the Garden augmented orchestra, under the direction of Claude V. Burrows, complete the bill.

At the Theaters

RELAICO.

Nora Bayes in "Ladies First," a joyous musical comedy with Irving Fisher, Florence Morrison and original cast. This brief statement, heading the program this week at the Relais, is all too modest to do justice to the picture. It is a swiftly moving, melodious vehicle for Miss Bayes and an assemblage of all-around entertainers. It was an opening night to a new season. At a time well past the usual hour for closing it was difficult to discern whether Miss Bayes and assemblage had enjoyed the audience any more than the audience had enjoyed her. The entire company includes:

Benny.....Irving Fisher
Uncle Tod.....Al Roberts
Arthur.....Arthur Stuart Hall
Mrs. Betts.....Jerome Bruner
McGarrick.....W. Adams
D. C. Washington.....Harry Green
Mrs. Ebbelwhite.....Edna Bennett
Griffin, the Maid.....Catherine Parker
Grace.....Grace Kinsey
Florence.....Florence Morrison
Elizabeth.....Betty Clark
Edna.....Edna Bennett
Florence.....Florence Morrison
Arlina.....Arlina Farham
And Nora Bayes plays Betty Burt.

Last fall the "flu" epidemic stopped Miss Bayes when she came here in "Look Who's Here." New York not only welcomed her but appreciated her for this week's show. She comes with "Ladies First," which is a rebuff "Look Who's Here." In all the offerings of musical comedy or comedy with music it would be difficult to select a more suitable vehicle or a more thoroughly attractive cast than that which presented "Ladies First" last night. Miss Bayes enjoyed her opening night of a new season.

The comedy "deals with politics. Betty Burt and Benton Holmes, who live next door to each other are engaged. Political friends have selected Benny Holmes for the mayor's candidacy. One of those little differences puts Betty Burt as woman's candidate and the comedy is under way. The tide is turned in Benny's favor at the polls by Uncle Tod, the heckled husband of Aunt Alm, who is backing Betty. All ends happily, of course.

Nora Bayes at her best, as she always is, has never shown to better advantage. She is the queen of entertainers, for we are going to allow royalty on the stage despite more recent historical disturbances. As a comedienne she has rapidly come to be the interpreter of just what the public wants.

The music is catchy, the situations funny, the principals are not only well selected, but appear like the parts. There is speed and clean wholesome enjoyable fun. What more could anyone ask. Add to this Miss Bayes' new songs, "Wait Till You See," "What a Girl Can Do," "The Prohibition Blues" and "Freddie," Mr. Fisher's numbers with Miss Bayes and his "Caroline," a dance or two, some lovely girls and you have a "show" of the first rank.

AMUSEMENTS

LOEW'S ATTRACTIONS, TODAY AND ALL WEEK.

LOEW'S PALACE THEATER

Continuous 10:30 a. m.—11 p. m.

The Supreme Show!

WALLACE RED

IN "THE LOTTERY MAN"

Sennett Comedy—"BACK TO THE KITCHEN"

Mutt and Jeff Cartoon—"Topical Tips."

PALACE SYMPHONY ORCHESTRA

Overture—"Creme de la Creme" (Tobani)

Photoplay Magazine Supplement

TODAY—TOMORROW—WED.

LOEW'S COLUMBIA THEATER

Continuous 10:30 a. m.—11 p. m.

"THE OTHER HALF"

FEATURING FLORENCE VIDOR AND ZASU PITTS

THURSDAY—WILLIAM DESMOND

REFUSES PRIZES FOR ARMY FLIERS

Gen. Menoher Declines, "With Thanks," Offer of \$66,000 From Aero Club.

NEW YORK, Oct. 6.—Gen. Charles T. Menoher, director of air service, has telegraphed to the Aero Club of America that he cannot accept the gifts amounting to \$66,000, which the members of the Aero Club of America and their friends have contributed for prizes to be awarded to the army aviators making the best records in the transcontinental airplane race, to start from New York on October 8.

These prizes, which include \$26,000 in Liberty bonds, six automobiles, 100 wrist watches, 100 fountain pens, two pianolas, six victrolas, and orders for six full-dress suits and six overcoats contributed by leading New York tailors, were accepted by the Aero Club of America at the request of officers of the air service, who had been authorized to secure the prizes for this contest. A high official has advised the club that the reason the prizes cannot be accepted is that the director of air service is afraid Congress would look upon the contest being held by the air service as a lark, and would censor the chief of air service for using army airplanes and army equipment for such purposes.

AMUSEMENTS

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MOORE'S RIALTO THEATER

9th St. 11 A. M.—11 P. M.

ANOTHER WEEK OF WHOLESOME FUN AND LAUGHS

FIRST NATIONAL EXHIBITORS PRESENT

MARY PICKFORD

IN HER RECORD-BREAKING SUCCESSOR TO "DADDY LONG LEGS"

"THE HOODLUM"

Early Attendance Advised as Capacity Rules

ADDED ATTRACTION

VIOLIN SOLO

MOORE'S GARDEN THEATER

9th St. 11 A. M.—11 P. M.

ALL WEEK.

HELD BY PUBLIC DEMAND

FIRST NATIONAL'S INITIAL SUPER-PRODUCTION

"Back to God's Country"

ADAPTED FROM "WAPI, THE WALRUS" AND PERSONALLY DIRECTED BY THE AUTHOR

JAMES OLIVER CURWOOD

UNUSUAL—UNIQUE—DIFFERENT

NEVER A PICTURE LIKE IT!

SPECIAL ORCHESTRATION SHORT FEATURES

MOORE'S STRAND THEATER

9th St. 11 A. M.—11 P. M.

ALL WEEK.

WILL BE THE TALK OF WASHINGTON

PARAMOUNT-ARTCRAFT PRESENT

"THE LIFE LINE"

MAURICE TOURNEUR'S

SPECTACULAR, THRILLING, ROMANTIC PRODUCTION

Founded on the World-Famous Melodrama of the Sea

"THE ROMANY RYE"

OVERTURE VIOLIN SOLO

SELECTED AUXILIARIES

SHUBERT-GARRICK

DIRECTION—THE MESSRS. SHUBERT

PRESENTING—AMERICA'S FOREMOST

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8:00 Mat. Thursday, 8:00 Mat. Saturday, Nights 50c to \$2.00

WALTER HAST Presents

The DISTINGUISHED AMERICAN ACTOR

WALKER WHITE SIDE

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THE MASTER OF BALLANTRAE

ROBERT LOUIS STEVENSON'S Masterpiece of Stirring Romantic Comedy

PLAY BY CARL MAXON

Hubert Bruce, Frederick Roland, Arnold Lucy, Maurice Barrett, Wm. H. Sullivan, Frank Bertrand, Miss Sydney Shields, Miss May Buckley.

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CRANDALL'S F ST. AT TENTH

METROPOLITAN

TODAY AND ENTIRE WEEK

TOM MIX

WITH JUANITA HANSEN AND A STAR CAST IN

Rough Riding Romance

Comedy—"Dabbling in Society"—Symphony—News

CRANDALL'S

KNICKERBOCKER

LAST DAY

TOM MIX in "ROUGH RIDING ROMANCE"

COMEDY—SYMPHONY—CURRENT EVENTS

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DOLEY Tonight

Charles Doley at 8:30 Shows

Special Note—The audience is requested to be seated promptly, in order not to miss the program.

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Direction—Maurice Tourneur, Only Matinee

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Including Florence Morrison

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Anna Seymour, Core Troughton

Comedy & G. Others

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